

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

*Opera Division*

*presents*

*Opera  
Excerpts*

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MACMILLAN THEATRE

FRIDAY MAY 2, 1986

8 PM

PROGRAMME

THE LOVE FOR THREE ORANGES

Sergei Prokofiev

Act III, Scene 2 (in English)

*The Prince of Clubs*     *Lenard Whiting*  
*Truffaldino*     *Kenneth Beal*  
*Creonta*     *Regan Grant*

*Musical Director and Pianist*     *Stephen Ralls*  
*Stage Director*     *Constance Fisher*

LUCIA DI LAMMERMOOR

Gaetano Donizetti

Act I, Scene 2 (in Italian)

*Lucia*     *Sherri Curtis*  
*Edgardo*     *Gary Rideout*  
*Alisa*     *Adreana Braun*

*Musical Director*     *James Fraser-Craig*  
*Stage Director*     *Michael Albano*  
*Pianist*     *Stephen Ralls*

FAUST

Charles Gounod

Act II (in French)

*Marguerite*     *Susan Sereda*  
*Siebel*     *Gabrielle Prata*  
*Marthe Schwertlein*     *Elizabeth Forster*  
*Faust*     *Benoit Boutet*  
*Méphistophélès*     *Robert Milne*

*Musical Director*     *James Fraser-Craig*  
*Stage Director*     *Martin Chambers*  
*Pianist*     *John Greer*

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## INTERMISSION

### CENDRILLON

Jules Massenet

Act III, Scene 1 (in French)

*Cendrillon Anne Demougin  
Noémie Adrienne Pieczonka  
Dorothee Lisa Gaasenbeek  
Madame de la Haltière Marcia Swanston  
Pandolfe Mark Wilson  
Musical Director Stephen Ralls  
Stage Director Constance Fisher  
Pianist Michael Evans*

### THE SECRET OF SUSANNA

Ermanno Wolf-Ferrari

*Susanna Sung-Ha Shin  
Count Gil Robert Urgan  
Sante Regan Grant  
A Maid-Servant Alison Pybus  
Musical Director John Greer  
Stage Director Michael Albano  
Pianists John Greer, Stephen Ralls*

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### FORTHCOMING EXCERPTS

SATURDAY  
MAY 3

AS MAY 2 WITH ALTERNATE CASTS

## PRODUCTION STAFF

Technical Director/Lighting Designer Fred Perruzza  
Stage Manager Jim Livingstone \*  
Assistant to the Technical Director/Crew Chief David MacDonell

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Costume Co-ordinator Diane McCann-Davis  
Costume Cutter Victoria Dobson  
Make-up Supervisor Jack Medhurst  
Assisted by Leslie Whittaker, Jeanne Armstrong  
Leslie Dumbleton, Helen Gregor  
Wig Mistress Fina Khan  
Assisted by Mary Jo Carter

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Carpenter/Flyman Michael Switzer  
Scenic Artist/Properties Jim Peacock

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Lighting Board Operator Steven Boldovitch  
Production Assistants Dan Brown, John Rutledge  
Stage Crew Brent Oakley, John Pedersen  
Terry Beutler, Kathy Layne, Jim Peacock

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\* By Permission of Canadian Actors' Equity Association

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## ACKNOWLEDGEMENTS

Canadian Opera Company  
National Ballet of Canada

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Ontario M5S 1A1. Telephone 978-3761.



# opera excerpts

MacMillan Theatre, Edward Johnson Building  
April 24, 27, May 2, 3, 1986 8 p.m.

Prokofiev

## THE LOVE FOR THREE ORANGES

(May 2, 3)

In 1914 Vsevolod Meyerhold, the brilliant Russian stage director, published in his "Dr. Dapertutto's Journal" his scenario for Carlo Gozzi's *Fiabe dell' amore delle tre melarance* (1761). Gozzi's improvisational grotesqueries, satirising the newer Italian comedy of Carlo Goldoni, became Meyerhold's weapon against the overblown conventions of the romantic theatre. At his prompting, Prokofiev conceived the idea for an opera on the subject in 1918 and was able to complete it on a commission for the Chicago Opera where it was eventually produced on December 30, 1921. The mad plot, exploiting numerous migratory folk-tale motifs, is played out before an obstreperous stage audience wrangling over the nature of the theatre and occasionally intervening in the action.

It is a topsy-turvy world where the forces of good and evil hold sway in a precarious balance. The Prince of Clubs has been iolted out of his chronic hypochondria by laughing at the evil sorceress Fata Morgana as she tripped and fell. For this she has placed him under a curse: he will fall in love with three oranges and accompanied by his somewhat frazzled jester, Truffaldino, he must search for his loves throughout the world. Bebeblemagi, Celio, warns them that the oranges are kept in the kitchen of the sorceress, Kreonta's, castle, jealously guarded by a monstrous cook with a murderous soup spoon. Celio gives Truffaldino a ribbon which may perhaps capture the fancy of this greasy Amazon and distract her attention at least long enough for the obsessed Prince to spirit away his oranges. (Later they will grow enormous in size and be found each to contain a princess!) On the wings of a hurricane blown up by Fata Morgana's minions, the two adventurers arrived dazed at their rendezvous of horror and address themselves to their perilous task.

Donizetti

## LUCIA DI LAMMERMOOR

(May 2, 3)

Scotland, 1669 - Henry Ashton, Lord of Lammermoor, wrongfully holds the estates of Edgar of Ravenswood, between whose family and his own there has been a deadly feud. This enmity has culminated in the murder of Edgar's father and the ugly situation is further complicated in that Henry's sister, Lucy, and his implacable enemy, Edgar, have fallen in love.

At a moonlit fountain, Lucy, accompanied by Alice, her waiting-woman, comes for a meeting with Edgar. She tells her companion a tale of a young woman murdered long ago by one of the Ravenswoods. Lucy believes that she has once seen the ghost of the victim. Alice regards Lucy's love for Edgar with misgiving, but Lucy makes light of her fears and says that all is well when she and Edgar are together.

Edgar arrives and informs Lucy that on the morrow he must sail for France. He wishes before departure to ask Henry for her hand. Knowing that any reconciliation between the families is impossible, Lucy dissuades him. They, however, plight their troth before Heaven and bid each other a passionate farewell.

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Gounod

FAUST

(May 2, 3)

The aged philosopher, Faust, is near to the end of his life; reflecting bitterly on the past, he concludes that all his learning has been useless. Longing for the carefree pleasures of youth, he summons the Devil and makes a fearful pact: Méphistophélès will grant him his wish in return for his soul. Transformed into a dashing young cavalier, Faust sets out for adventure with his odious companion.

Act II finds the two at the garden of Marguerite whom Faust had met briefly at a county fair. The young man, Siebel, enters with flowers for Marguerite and is horrified to find that they wither in his hand just as the Devil had predicted in an earlier encounter. Siebel dips his hand in holy water and thereby breaks the spell. Faust, overcome by the simplicity and purity of the surroundings wishes to leave before any harm can be done to Marguerite. Méphistophélès scoffs at his scruples and places a jewel-box at the door of the house. The young girl presently appears reflecting on the handsome stranger she had met earlier. When she discovers the jewel-box she cannot resist adorning herself with the precious gems. Her busy-body neighbour, Marthe Schwertlein, observes that such a gift could only come from a great lord. Both women are startled by the return of Faust and Méphistophélès. Marthe is flattered by the Devil's bold and sardonic courtship as Marguerite tells Faust about her lonely life. Faust, forgetful of his earlier hesitation, expresses his love for the young girl and, as night falls, she admits that she returns his ardour but grows frightened and begs him to leave. He agrees but is urged to return by Méphistophélès. Marguerite appears at the window and pours forth her feelings to the stars. Faust can no longer control himself and hurries to embrace her.

Massenet

CENDRILLON

(May 2, 3)

It has been assumed that the extraordinary success of Humperdinck's Hansel and Gretel prompted Jules Massenet to turn his attentions to a more whimsical operatic genre. Based upon the familiar Charles Perrault rags-to-riches fable, Massenet completed the work in 1893, though it did not receive its premiere until 1899.

Following her midnight departure from the Prince's ball, Cendrillon (Cinderella) has returned home distraught. Her step-mother (Madame de la Haltière) and step-sisters burst upon the scene berating Pandolfe (Cinderella's real father) with unusual relish. The mysterious visitor at the Prince's ball has caused quite a sensation and a diversity of opinion. The women complain bitterly of the girl's boldness while Pandolfe extols her simple charms. Madame de la Haltière blames Pandolfe for his poor breeding and outlines at length details of her own prestigious family tree. When Cendrillon questions her step-mother as to the Prince's reaction, Madame de la Haltière falsely replies that the Prince was displeased with his uninvited guest. In despair, Cendrillon swoons and Pandolfe, losing his temper, drives the women away. Left alone, Cendrillon and her father recall memories of earlier times. Pandolfe vows to take his daughter away from their unhappy household.

Wolf-Ferrari

THE SECRET OF SUSANNA

(May 2, 3)

As a direct descendant of the eighteenth Century 'Intermezzo', this little opera, with its witty, attractive score, has enjoyed popularity ever since its first performance in Munich in 1909.

Gil, a gentleman of leisure, and his wife Susanna have only experienced a month of marital bliss when their first domestic mishap occurs. Returning home from his club one evening, Gil becomes aware of the smell of tobacco smoke. Times being what they are, his jealous nature leads him to the conclusion that Susanna must have a lover, and it is some time before harmony returns to the household.